

IN THE DOMAIN OF WOMAN.

FRESHENING SUMMER TOGETHER.

Directions for Freshing Old Clothes and Hints for New Ones.

Unless it is constantly renewed or freshened, August is the month when the summer wardrobe takes on a faded air. Two months of hard use have told on airy gowns, whose crisp freshness was their chief attraction; pale are the blossoms in the garden of hatbands, and ribbon-faintest ornaments in the world of dresses, are deep in the wrinkles of middle age. Some magic is required here to restore departed youth, but once learned, the rejuvenation of dress is a simple matter.

For one thing, all diaphanous gowns, whether of wool or cotton, should be kept well pressed; first dampening muslin with a weak solution of gum arabic and water. Then renewing flowers will do much toward helping a hat through the season, and silk frocks can be kept in good order by simply putting them away properly. Bodices should be hung over forms, every button of the front or back fastened, and with tissue paper holding out the sleeves. For hanging the skirt, fold the belt directly in the middle, and suspend it tightly from two safety pins placed at either end. These will go over small hanging hooks, and if the wardrobe is sufficiently high and spacious the skirt is improved by the treatment. Short clothes closets, which force the train to lie on the floor, injure the jupe lines, and waist boxes are things to be avoided, the bodice crumpling at every touching point.

So much for the woman who can't buy new clothes in August. For those who can three charming gowns by a leading New York fashionist will give admirable hints all being in styles as becoming as new.

A bewitching afternoon costume is in novelty Swiss—big black balls on a white ground. The skirt has two deep founces, cut on the straight and edged with bias bands of plain white. One of these also heads the top founce, and at the left knee is placed a gaily, bunched bow of black and white striped ribbon.

The surprise bodice likewise shows these bows, one at the right shoulder and one at the left bust. The model of the corsage is extremely odd. Beginning with a tucked yoke, stitched with black, the lower portion drapes slantingly across the bust, leaving the left shoulder free. The elbow sleeves, which require long black silk gloves for outdoor appearances, are lightly shirred at the outer arm. The zone belt is of plain Swiss and the low, pointed collar band of the same worked with black.

Picture all this over a slip of apple-green silk and top it with a toque of green leaves with two huge roses at the left front.

Another delightful frock shown by this gifted modiste, who includes some of New York's prettiest actresses among her customers, was of white voile over black silk. This toilette had been designed for country house junketing at Lenox, but it looked as if the boulevards of Paris were its familiar haunts. For the placing of white over black is a trick of the French costumers, and everywhere the arrangement results in the usual elegance displayed by these people. Madam, the American maker, pointed out one salient need for correct effects: The white which goes over black should be thick enough to resist too much darkening from the lining. So the veiling she had chosen was of the thickest mesh, soldier, in weave than the usual voile, though it felt as soft as wool softness. With this she had combined wool embroideries and cat-stitching for trimming.

The stitching held down the shallow tucks of the blouse, bodice and sleeves, the tucks of these running bias and the others up and down. At the frons of the waist there was a wide plastron, ornamented with a sort of huge fleur-de-lis in black embroidery. The skirt embellished the outside of the puff at the lower portion of the sleeves and the cut-out neck, was finished with a pointed band, on which there were smaller fleur-de-lis, held together by a beading of embroidered dots.

The embroidery of the skirt consisted of a wide band in another pattern, edged with solid rows in black. This, shaping a deep scallop at the front and back of the jupe, beaded a wide hemmed founce. The pointed girle was of black and dull finish taffeta, cut bias and left unlined.

Rarely beautiful are the white organdy and Swiss frocks with black lace insets and embroideries. The immense amount of hand work on these makes the ready-made production a dear possession, but women clever with the needle find in such styles agreeable outlets for superfluous energies.

"Indeed," said my modiste yesterday, "so many ladies are making their gowns this season that it is seriously affecting business."

The revival of hand stitching has brought this about, as well as the great improvement in paper patterns, which at many of the good places are now cut to

measurements. Then fashion now calls for so many frocks that the majority of us are compelled to economize on the making.

Delicious inspiration for the clever needlewoman is a gown of amber organdy and black lace over watermelon plaid silk. Embroidered rings, enclosing disks of black and white footings, alternating in narrow strips, trim this with bewildering effect. On the skirt the rings border odd ovals of tucked organdy stitched with black, the beading an embroidered founce.

Above, all over the skirt, are the same ornaments, large and small, a row around a tucked piece shaping a basque effect at the back and hips.

The lower portion of the blouse bodice is of the plain organdy. The upper consists of an embroidered yoke cut low at the front and lacing at the bust with black bias velvet. More rings border this and cover the gathered elbow sleeves, and a very pretty point is a girle of bias black velvet, whose sharply narrowed ends tie in a bow at the front.

Long gloves of black silk or black kid stitched with white accompany all gowns de assortir with elbow sleeves. Silk and thread mitts are also seen, but these, being unbecoming to any but the most beautiful hands, are not in market favor.

The most stylish gloves of the season are in a mixture of thread and silk. These fit as snugly as kid and are as expensive. Finger tips are doubled, the short gloves showing heavy stitching at the back and big, mannish looking pearl buttons.

Toy them if you wish your hands to look modish and look comfortable at the same time. One dollar will buy a very dapper pair, and they may be either all white or black stitched with white. The last sort are good purchases for all round wear.

But, however stylish they are, all the world does not wear the black and white gloves, many smart women preferring a glove to match the gown. In the pale grays, browns and violets of the new cotton textures these appear very fetching.

Hot weather underwear is just now being made a specialty with many of the good shops. A pleasing simplicity is observed in the best of these pretty garments, which are in the thinnest textures, and which are in the most dominating over color.

Batiste, French dimity and lawn are some of the coolest materials, these sporting the simplest embroideries or lace headings strung with narrow ribbons. The lawn chemises and drawers with narrow Valenciennes edgings are admirable purchases. With every washing these seem to get more sheer, and compared with other materials the lawn things are very cheap.

Several new models are observed in the various departments, the princess petticoat being one very fair and pretty novelty. This has the boned corset girle of the princess gowns worn several seasons ago, with ornamental stitchings for the gussets and deep embroideries for the skirt bottom. A thin white linen is the material used for such models, whose fitted waist portions require a texture with some body. The Empire chemise, a dainty short-waisted little garment with babyish puff sleeves, is another pretty novelty, and many of the thinnest night-gowns have wide monna sleeves.

A very neat and inexpensive gown is of white striped batiste with plain lawn frill edgings, and for those who suffer much from summer heat there are models so cut out at the throat as to seem almost décolleté. Such styles boast no sleeves to speak of, the covering being the thinnest of puffs. They are drawn in at the bottom with narrow wash ribbons, run through lace or embroidery beadings, the same simple treatment showing at the round or square cut neck.

Very little silk underwear is now worn by smart women, the most elegant of the fashionable preferring the daintier cottons. But the shops are full of silk under rigging which somebody must buy. The best things in this line are made of a very delicate quality of white cotton, with the hems of frills and founces fastened on.

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Surmounting all difficulties, however, by sheer pluck, she at last considered her work worthy of public exhibition, and sent to the Chicago exposition a magnificent set of sixty pieces, embroidered with a design of butterfly orchids, which was shown by the consent of Mme. Patti, for whom it was worked. At once Mrs. Gilchrist literally awoke to find herself famous. The silk imitating the actual texture of the flower was even better than the brush.

When it was decided to send over a case of American needlework to the recent Paris exposition Mrs. Gilchrist was asked to contribute a piece. She selected an arrangement of pansies hanging loosely over a ribbon, from a painting by a French artist, using, however, the natural flowers to work from. The committee on awards unanimously gave her the gold medal over all other competitors for beauty and naturalness of color and design.

The exquisite beauty of this panel attracted the attention of Queen Alexandra, who has all a woman's fondness for embroidery, and when Mrs. Gilchrist, who had previously vainly tried to get some of her work accepted by Queen Victoria, wrote with little hope of success to Queen Alexandra's private secretary, Lady Knolly, she was surprised and delighted to receive a courteous acceptance from her "owing to the unusual circumstances."

Mrs. Gilchrist decided on an adaptation of the design used for the Paris exposition worked on a tea set as her gift to the queen. In making the design for this set Mrs. Gilchrist first made a careful water-color drawing direct from nature. From this the working design was outlined, free-hand, with ordinary pen and ink directly upon the cloth. Commencing at the outer edge of each petal every leaf was worked toward the center. Every few stitches the needle was refilled with silk a shade darker or lighter, as the case might be, from the skein arranged in exact color gradations in front of her. From this description it will be seen that Mrs. Gilchrist's method of art needlework differs from that of the painter only in a technical way. Every little shadow on the flower is faithfully reproduced, and there are thousands of tiny stitches in each pansy.

The exceeding neatness and care by which the soft, smooth, velvety texture is achieved may be best illustrated by the fact that it is very difficult to distinguish one side from the other. No knots or loose ends are allowed to show.

Lately Mrs. Gilchrist has turned her attention toward the popular bedwork and has achieved great success in applying the

same methods of natural shades and colors to this branch of embroidery which has generally been supposed to admit of only the most stiff and formal designs.

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THE DAINTY FROCK OF THE CLEVER NEEDLEWOMAN.



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EMBROIDERY FOR THE QUEEN.

Queen Alexandra Has Watched Court Rules to Accept a Present.

That no presents can be received by members of the royal family save from personal friends is one of the strictest unwritten rules of the English court. The acceptance by Queen Alexandra of an embroidered tea set from an American woman is, therefore, a compliment as unusual as it is distinguished.

Through the courtesy of Mrs. Amoret Gilchrist, photographs of the work, now ready for shipment, have been made and are here reproduced.

From the completion of the famous Bayeux tapestry, which was not tapestry at all, but rude figures worked with the familiar cross stitch on a band of canvas only twenty inches wide, but over 200 feet long, down to the hideous worsted "hand-scapes" of our grandmothers, embroidery as an art, made little progress, if we except some of the beautiful ecclesiastical needlework of the middle ages.

About fifteen years ago Mrs. Gilchrist, who is one of the pioneers of the "art needlework" movement, became convinced of the possibility of reproducing in embroidery the delicate shading of nature as closely as with the artist's brush. The greatest difficulty at first was the paucity of shades supplied by the silk manufacturers. Each delicate modulation of tint must be worked with material dyed just that hue. When it is stated that in the queen's tea set Mrs. Gilchrist has used fully seven distinct shades of purple alone some idea of the difficulties to be overcome can be imagined. The technical obstacles were also enormous. The so-called "Kensington" long and short stitch was found best adapted to the purpose, but the effect of one

stroke of the painter's brush could only be imitated by as many careful stitches as that brush contained hairs.

Surmounting all difficulties, however, by sheer pluck, she at last considered her work worthy of public exhibition, and sent to the Chicago exposition a magnificent set of sixty pieces, embroidered with a design of butterfly orchids, which was shown by the consent of Mme. Patti, for whom it was worked. At once Mrs. Gilchrist literally awoke to find herself famous. The silk imitating the actual texture of the flower was even better than the brush.

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men, and she learns how to make both ends meet, if not to make two and two make five. At present, all but intoxicated by what seems wealth, she may lavish it in gratifying her desires, but presently she becomes a rigid economist and exercises such a care over expenditure that if her husband knew of it would cause him to think the allowance positive saving of money to the family. And as she moves about with the dignity and freedom and care for others given her by this purse of her own, she looks not with more pity on the woman who has no allowance than she does with contempt on that woman's husband.

Hints of Fashion.

Some simple, pretty mid-summer hats are trimmed with sweet peas.

Blue chiffon veils have an embroidered vine around the edge done in vivid green silk.

A pretty tulle veiling has small stars at the angles of the fine-threaded spades running through it.

Tartan silk, still used as a trimming to some extent, can be purchased in lovely colors at extremely low prices.

In the August sales one can pick up all sorts of attractive remnants in the way of cholis, laces, borders, undersleeves, etc., at considerable less than their first price of a month or so back.

The monogram fads has now attacked the parasol and a smart pongee parasol in the natural color showed an embroidered monogram about three inches long done in bright red embroidery silk.

Color muslins—the season's end—are on the counter in great profusion and at half price. The gay pompadour design is seen in many different colorings and trimmed with ribbons and lace makes a most effective costume.

Small writing cases can be carried in the pocket and yet have all the material for writing. The cases of skin are about the size of a square envelope and thick enough to hold packages. Some have conveniences for carrying ink, others have merely a pencil slipped in.

Worthy of special mention are the black and white checked silks that make chic suits, with narrow trimming bands of red, black, white or cerise taffeta applied in scrolls or large Greek figures on skirt and waist, presenting an unique appearance that is entirely new this season.

Galatea, linen, hopsacking, canvas or duck are employed for what is known as "tub dresses" and prove very serviceable suits for all occasions. Some have long skirts but the majority just escape the ground and are stitched or finished with bands in exactly the same style as the cloth pedestrian skirts.

In preference to jaffeta, which does not wear very well, many of the most beautiful silk waists are made of peau de sole and peau de crepe. They are tucked and plaited, often inserted with motifs and squares of white, black or popu lace. The silk is cut away beneath these applications so the lining of contrasting color will show through.

Some of the shirt waists are made with broad Gibson plaits on the shoulders and quite fancy sleeves. They have beautiful pearl buttons on the fronts and sleeves. Others carry out the shirt waist plans more literally, having slight flues in front, French back and bishop sleeves finished with deep linen make that flare to match the new style collars.

A cunningly devised comb made of German silver, with a resistance coil hid in the back and to this fastened a long wire which is to be connected with an electric energy in a new device for drying wet hair in ten minutes' time, it is said, this hair dryer will dry the heaviest, wettest head. It is also said to be a cure for dandruff and nervous and neuralgic headaches.

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men, and she learns how to make both ends meet, if not to make two and two make five. At present, all but intoxicated by what seems wealth, she may lavish it in gratifying her desires, but presently she becomes a rigid economist and exercises such a care over expenditure that if her husband knew of it would cause him to think the allowance positive saving of money to the family. And as she moves about with the dignity and freedom and care for others given her by this purse of her own, she looks not with more pity on the woman who has no allowance than she does with contempt on that woman's husband.

Hints of Fashion.

Some simple, pretty mid-summer hats are trimmed with sweet peas.

Blue chiffon veils have an embroidered vine around the edge done in vivid green silk.

A pretty tulle veiling has small stars at the angles of the fine-threaded spades running through it.

Tartan silk, still used as a trimming to some extent, can be purchased in lovely colors at extremely low prices.

In the August sales one can pick up all sorts of attractive remnants in the way of cholis, laces, borders, undersleeves, etc., at considerable less than their first price of a month or so back.

The monogram fads has now attacked the parasol and a smart pongee parasol in the natural color showed an embroidered monogram about three inches long done in bright red embroidery silk.

Color muslins—the season's end—are on the counter in great profusion and at half price. The gay pompadour design is seen in many different colorings and trimmed with ribbons and lace makes a most effective costume.

Small writing cases can be carried in the pocket and yet have all the material for writing. The cases of skin are about the size of a square envelope and thick enough to hold packages. Some have conveniences for carrying ink, others have merely a pencil slipped in.

Worthy of special mention are the black and white checked silks that make chic suits, with narrow trimming bands of red, black, white or cerise taffeta applied in scrolls or large Greek figures on skirt and waist, presenting an unique appearance that is entirely new this season.

Galatea, linen, hopsacking, canvas or duck are employed for what is known as "tub dresses" and prove very serviceable suits for all occasions. Some have long skirts but the majority just escape the ground and are stitched or finished with bands in exactly the same style as the cloth pedestrian skirts.

In preference to jaffeta, which does not wear very well, many of the most beautiful silk waists are made of peau de sole and peau de crepe. They are tucked and plaited, often inserted with motifs and squares of white, black or popu lace. The silk is cut away beneath these applications so the lining of contrasting color will show through.

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